

WILS
Z43
.Z285

LESSONS IN

Ornamental
Penmanship

BY C. P. ZANER

THE LIBRARY



Wilson Library

STATION
ONAGE

Ms Fairfield Peterson.
1313 E Stanton St.
Madison
Wis.

LESSONS IN

Ornamental Penmanship
BY C. P. ZANER

PUBLISHED BY
ZANER & BLOSER COMPANY
COLUMBUS, OHIO

COPYRIGHT 1909

THE PURPOSE.

The object of these lessons in ornamental penmanship is to enable the student to study and practice in such a way that he may acquire in the shortest possible time and in the best manner what is generally termed a professional or ornamental hand writing. The purpose of the instructions and illustrations is to disclose the means rather than the end of good writing, and to train the mind and the muscle by giving exercises that are progressively graded.

Pet theories are not indulged in or recommended ; instead, the instruction given is such that experience has demonstrated to be the best and such as is used by the leading penmen of America

The development of the highest beauty consistent with a free and easy movement has been the aim. By studying critically the forms presented, and assimilating the instruction contained in the text, it is possible for the home student to become an expert penman. Use good common sense in interpreting and applying the instruction and you will be rewarded with improvement for every earnest effort expended. Of course you must do your part intelligently, enthusiastically and perserveringly or the lessons will fail to do theirs.

You must learn to develop and to use your own God-given powers of common sense, for that is the most practical theory on earth. You must learn to use the muscles from the tips of the fingers to and including the shoulder for use at different times and in different kinds of work. Keep in mind the fact that it is a beautiful style of penmanship that is desired, and that any method by which it may be acquired and executed to the best advantage is the one to adopt. Therefore, get to work and work hard and intelligently and success will crown your efforts.

Before going any further it is necessary for you to recognize the fact that there are two essential things which you must utilize to become a successful penman. The one is *study* and the other is *practice*. Study critically the form to be produced and then practice faithfully to realize it. It is simply the old story of mind and muscle combining to produce a desired product. Neither one will do alone. The two must go hand in hand at all times.

MATERIALS.

In order to get the most out of this series of lessons, it is necessary that you have good materials with which to practice.

PAPER. First, you should have good paper. The sheets should be about 8x10 inches, faint and wide ruled, and of a quality considerably above the average found in book stores. The surface should be fairly smooth, although not glossy. If you desire to practice on but one side of it, 10 lb. paper is heavy enough, but if you wish to practice on both sides, you will need about 14 lb. paper.

PENS AND HOLDER. We would recommend the use of the Zanerian Ideal or Zanerian Fine Writer pens, the latter being finer and more flexible than the former. We recommend an oblique holder that has been properly adjusted by one who has had years of experience in this work. The cost of a holder in no way assures the purchaser that it is adjusted properly for professional writing. It therefore pays to secure the best from those whom you know to be competent to adjust such a holder.

INK. The ink should be free flowing and of such a quality as to make faint hair lines and black shades. Arnold's Japan ink comes more nearly filling these requirements than any other of which we have knowledge. Zanerian India ink is another high grade effective ink.

CLOTHING. Wear a rather light-weight, loose-fitting coat; rather large in the sleeve and loose at the arm pit. Cut the under sleeve off at the elbow and remove your cuff, and usually roll up the shirt sleeve within the coat sleeve. We do not recommend practicing with the bare arm upon the table for if you get into the habit of writing without a coat sleeve on you find it quite difficult to do yourself justice when wearing a coat, as is usually necessary in most offices and schools.

POSITION. The illustrations showing positions are such that we would recommend that you follow quite as faithfully as your peculiar physical make-up will allow. Note particularly the location of the elbows, the slope of the back, the angle of the paper, etc., etc. Provide yourself with a blotter to be kept under the hand for the little finger to glide upon. Form the habit of holding both your blotter and your paper with the left hand. In executing small letters, lean forward further than when executing capitals. The eye needs to be nearer the small letters than the capitals, in order to see details. It is not a bad plan to shove the point of the elbows onto the table for producing small letters and to pull them off of the edge of the desk or table when starting to execute capitals. This slight change of posture has a tendency to give better control in small letters while leaning over the desk, and to give greater freedom in capitals while sitting more upright. This slight movement of the trunk of the body backward and forward when making small and capital letters is restful rather than tiring, and enables one to accommodate his machinery to suit the work at hand.

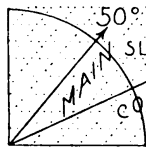
The plate on the opposite page is for the purpose of giving an idea as to how letters are measured and their slant determined. The letters on this plate were not made off-hand but were penciled very carefully and inked over very slowly in order to get all of the details exact.

As is shown thereon, the down strokes are on a slant of 50 degrees, while the up strokes are on a slant of about 25 degrees. The spaces are the same in width as in height.

Of course, no one can write freely and write mechanically exact, but it is well to have exact models from which to practice and from which to form percepts. This plate will enable you to get a better idea of the proportion of letters than would be possible without the space and slant lines. A critical examination of the basic principles will lead to clearer concepts and consequently more skillful execution. Note particularly the proportion of letters, that is their relative height and width, length and shape of shade, and where the heaviest part of the shade occurs.

The minimum letters are one space high, with the exception of *r* and *s* which are about a space and one-half high. The *t*, *d* and *p* are three spaces high, while the loops are four spaces. The capitals are taller still, being five spaces in height. These proportions may be changed to suit the style of writing desired. That is, the loop letters may be made but three spaces high if desired, or they may be made five or six spaces high. The capitals, too, may be changed, and instead of being made five spaces high as herein shown, they may be made but four spaces high, or six or eight or even ten spaces, as the taste of the writer may decide or the purpose for which it is intended may determine. The main thing always to keep in mind is to have all of the letters of a given group similar and to have some definite relation shown between the minimum, the extended and capital letters. It is not well to have one long loop and one short one, or one large capital and one small one on the same page. Uniformity or consistency is essential.

This likeness or similarity of letters is what determines the really good from the medium and poor or unprofessional. Similarity of style, of slant, of shade, of proportion, of simplicity or complexity is essential for real excellence.



ELEMENTS

PRINCIPLES

1 1 1

n v n h f

O O S O O

n m. x v r. v u w. c e. v s. o a. t. d. p

l b h k. y y g z. g f. i y g z f. g f p

O A G C E D. K W L R N M V U

Y D Z J. S T F P B R. A K M.

S S Good penmanship pays well.

FRONT

VIEW

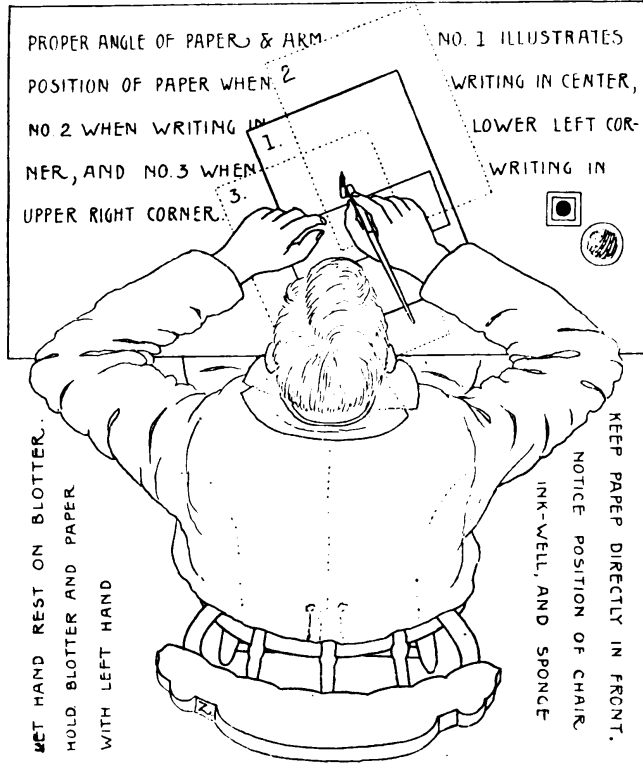


SIDE

VIEW



TOP VIEW



POSITION OF PEN, HAND, AND ARM - SIDE VIEW

LET LITTLE FINGER REST AND GLIDE ON SIDE BETWEEN JOINT AND END OF FINGER
LET ARM REST AT X. CURVE THUMB (MARKED O). DO NOT USE + FOR REST
OBSERVE - EXPERIMENT. A GOOD POSITION IS NECESSARY FOR SUPERIOR EXECUTION



These illustrations convey what we consider a good, general, healthful, practicable position of the body, arm, hand, pen, and paper. If you are tall, slender, and long-fingered, or short, fat, and short-fingered, you will find it necessary to differ considerably from the illustrations. To what extent, your own judgment must dictate. In fact, you ought to study your own physical make-up in order to decide what position will enable you to do your best work. The fact that we have prepared the accompanying illustrations indicates that we would advise you to adhere to them. For an average height person, say 5 feet 8 inches, the top of the desk or table should be about 14 inches above the seat of the chair.

THE STUDY OF FORM.

Two things are essential in the execution of superior penmanship. They are perception and performance. The hand can not well perform that which the mind does not perceive. On the other hand, the hand unconsciously endeavors to follow the dictates of the mind. In other words, the hand, thoroughly and carefully trained, becomes the ready servant of the will and intellect. Poor writing owes its existence quite as much to poor perception as to poor performance. Therefore, if you would get the most out of these lessons, study carefully and critically the form before you begin to practice upon it. By so doing you will not only learn to write a much finer hand but will do so in much less time.

And this matter of perception is quite as difficult to acquire as the ability to execute. Eye training is therefore just as important as muscular training, and as tedious to attain.

Before beginning practice upon any exercise, principle, letter or word, study it carefully, noting first the relative height and width; second, its general shape, whether round-like or square-like, long or narrow, regular or irregular; third note carefully the main divisions of the letter, and finally take into consideration the little things such as turns, angles, beginning and ending strokes, etc.

If necessary, draw the letter carefully and perfectly—just as perfectly as you can perceive, using a well sharpened pencil and an eraser to make corrections in order to get just exactly what you perceive. If you can get a better idea of the form of a letter by tracing it, do so. Some of our finest penmen, in their endeavor to get to be such, worked for hours attempting to draw a perfect letter before attempting to practice it. You will do well to utilize the same method. Much unnecessary effort is expended and not a little paper wasted by practice following superficial observation.

Therefore you would make no mistake in having a clear form in your mind before placing it upon paper. Someone has very wisely said that you must *think* good writing before you can hope to *execute* it. Nothing truer was ever spoken. Begin now, therefore, to study form and to study it systematically and therefore scientifically.

It would be an excellent plan to pencil as perfectly as you can perceive the entire alphabet. By this drawing method you can realize in a tangible manner whatever you know about form. In off-hand work we rarely ever realize our ideal.

THE MOVEMENTS.

There are two forces employed in writing, one which may be termed the creative force and the other the controlling force. The two should always go hand in hand, else scribbling on the one hand or cramped writing on the other hand is sure to be the result.

In creating motion, three sets of muscles are employed by all superior penmen. The muscles located on the forearm in front of the elbow move the fingers. The muscles on the upper arm move the forearm at the elbow. The muscles on the chest and back move the upper arm at the shoulder. In the best writing all of these muscles co-operate to produce the final product.

We have also three means of controlling this three fold action. The first and most important control is that known as "will." The second control is that secured by resting the forearm on the muscle in front of the elbow. The third means of control is the little finger as it comes in contact with the blotter upon which it glides and rests alternately.

The old idea that the hand should rest and glide upon the nails of the third and fourth fingers is mere theory, as practically none of our finest penmen write that way. Instead, nearly all of them rest the hand upon the side of the little finger, usually upon the flesh somewhere between the nail and first joint. This little glide and rest aids in controlling the otherwise jerky and spasmodic movements of the upper arm.

In writing the minimum small letters, this little finger rest should slip freely in making most of the up strokes, and it should rest or slip but very little in making the down strokes. There are a few exceptions to this rule but they will be noted from time to time when the letters are given for practice in which the exceptions occur.

We have said nothing thus far about the rate of speed. Your nervous condition will have much to do in determining the rate of speed at which you should practice writing. A good rule to follow is to write freely enough to keep the nervous system from shaking the lines, and fast enough to keep the wabbles out of curved forms. Rapid writing is out of the question where real gracefulness and accuracy are desired. And in ornate penmanship, it is not quantity but quality that counts. Therefore use enough speed to make your writing graceful, but not enough to prevent accuracy and precision.

THE EXERCISES.

We have here two fundamental and very important exercises which should be mastered before proceeding further in the book. These exercises are given for a two-fold purpose, the first of which is to secure *quantity* of action and the second is to secure *quality* of action. These exercises are given large in order that sufficient freedom may be created to make the execution of letters of fair size, pleasurable in act as well as in result. The absence of shaded strokes encourage delicacy of touch as well as freedom of action.

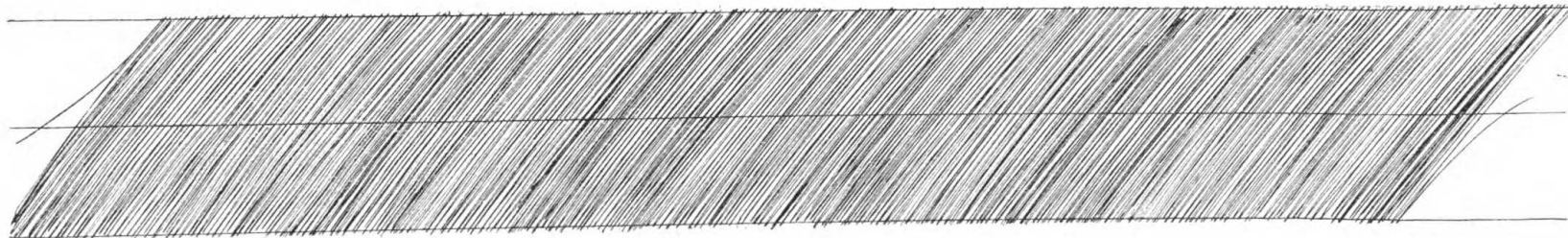
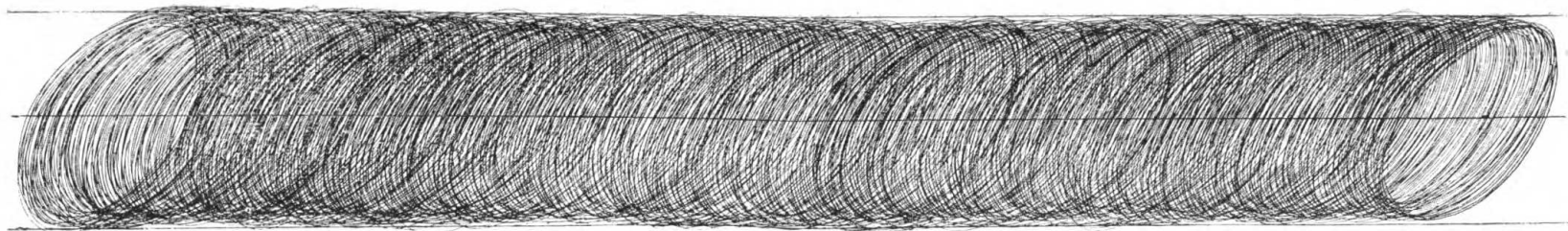
Practice the oval exercise the same size as shown, first using the direct motion and then the indirect motion, endeavoring to make it uniform in height, slant and spacing.

And by oval exercises we do not mean any sort of a circular like form, but we mean that the ovals should be of the proportion of 2 to 3. That is, two-thirds as wide as long. Technically speaking they are not ovals but ellipses, but they are commonly called ovals in the penmanship profession. The sides of these ovals should be curved equally and the ends should be curved the same. Moreover, you should begin and end the exercises with the same slant. That is, do not begin with one slant and end with another. Just what is best in slant must be answered by each individual, but there should be so far as possible but one slant in each person's hand writing, so far as generality is concerned.

The arm should rest on the muscle in front of the elbow and not slip, but should revolve freely within the sleeve, which should be loose and large. If you are in the habit of wearing an under sleeve below the elbow, we would suggest that you cut it off at the elbow in order to let the arm move freely within the other sleeve.

After mastering the oval, you will do well to take up the straight-line exercise, making it the same slant as the oval and without the use of the fingers, by pushing and pulling the forearm in and out of the sleeve somewhat diagonally. Some call this the push-and-pull motion while others call it the in-and-out motion. Stick to it until you can make the exercises uniform in slant, in spacing and in height. After making a section one or two inches in length, shift the elbow or paper slightly and make another section. Keep on adding section on to section until you get across the page. Then begin again.

Remember there are two qualities of action you should secure by practicing upon these exercises. The first is the ability to move the pen in a circular or back and forth manner freely, forcefully and rapidly. And the second is that you cultivate a light uniform delicate touch of the pen to the paper so that all lines either up or down are equally thick or equally thin. These forms should be made at about the rate of 200 down strokes to the minute.



In beginning work upon the elements and principles on the opposite page, be sure that you have the right position of the body and the correct position of the paper as shown in the illustration, entitled "Top View,"

On the first line we have the three elements. The first is made downward and the second and third are made upward. The first is on the main slant of about 50 degrees. The second and third are on the connective slant of about 25 degrees. The first is made with the hand resting on the little finger, and the second and third are made with the hand gliding on the little finger. Please note the distinction that the little finger does not slip in making the first element but slips freely in making the second and third.

On the second line we have the first, second and third principles, the down strokes of which are made with the little finger resting and the upstrokes with it slipping. Be careful to keep the down strokes straight and slanting and the up strokes slightly curved. Lines three and four need to be practiced carefully, yet freely, aiming at all times to keep the down strokes straight and the up strokes curving.

The *i*, *u* and *w* are to be the same except the finish in the *w*, of which should be made either in the form of a shaded retrace or a little loop without white space within it. Be careful to keep the down strokes parallel in *u* and *w*.

The *n* and *m* are much the same; so much so that if you can make the one you also have the ability to make the other. As in the *u*, keep the down strokes straight, slanting and parallel. Be sure to make the lower turn in these letters no more rounding than the upper turns, and be careful not to make the last upper turn more angular than either of the others. The angles at the bottom of the *n* and *m* should be the same as the angles at the top of *i* and *u*.

The *x* and *v* are much the same as the last part of *n* and *m*. The cross in the *x* should be made with the upward motion, but without curve, and should be parallel with the two upward strokes. The *v* should be finished the same as the *w*.

The letter *r* as here given begins the same as *n* and *m* and ends the same as *v* and *w*. The little finger should not slip in making the retraced upward stroke in the *r*. However, in all other respects as concerns the execution of these letters, the little finger should slip freely in making the up strokes and rest in making the down strokes. Make the shaded strokes a trifle more deliberately than the unshaded ones. See that the arm swings freely from the elbow in making the up strokes. This should be especially noticeable in the wide-space forms. Keep the down strokes as light as the up strokes, by pushing on the pen in making the up strokes rather than by pulling down on it in making the down strokes. Aim at equality in accuracy and gracefulness, but if it is necessary to sacrifice one or the other it is better to have gracefulness than accuracy, though there is no reason why you should not have both to a large degree.

The small letters *c* and *e* begin and end the same as *i*. The *c* contains a hook at the top while the *e* contains a loop. The up strokes should therefore be curved, and the down strokes as nearly straight as you can make them without making the letters sharp at the base line, for the turn at the base of these letters should be no more rounding than at the base of *u* and other small letters.

The small *o* begins like *i* and ends the same as *w*. Its oval should be on the main slant of 50 degrees. Both sides should be curved equally, the first down stroke being started toward the left rather than downward. The small letter *a* begins the same as *o* and ends the same as *i* and *u*. The first down stroke of the *a* should curve more than the up stroke. The oval of the small *a* should slant more than the oval of the *o*. The lower half of the *a* should be very much the same as the lower half of *u*.

The little finger should slip in the first and last strokes only of *o* and *a*. It should not slip much, if any, in the body strokes of the letters themselves. This does not mean that they must be made with what is commonly called "finger" movement, but it means that the movement of the arm must be held in check and controlled by the little finger resting and serving as the fulcrum in parts of certain small letters.

Keep the top of the *o* just as rounding at the bottom, but the top of the *a* should be pointed.

Small letter *r* begins and ends the same as *i*. However, it is about one-half taller and contains an almost vertical line at the top about one-half the length of the last down stroke. Use the same motion as in *i* except that it must be checked almost to a standstill at the shoulder of the *r*, in order to form it correctly. The little letter *s* begins and ends the same as *r* and is the same in height. Curve the down strokes considerably. Dot may be made after the letter has been made, and the final stroke may be added after the pen has been raised from making the dot. The little finger should slip freely in making the down stroke in the *s* but not in the *r*, in fact *s* is the only little letter in which the little finger slips throughout.

In the words, watch carefully the slant of the up strokes and parallelism of the down strokes, and the spacing between letters. Also see that the little finger slips freely from left to right in the up strokes, and that the forearm acts like a hinge at the elbow in the wide-space forms. Notice also initial and final strokes as concerns their curve and slant. Notice the parallelism of the initial and final strokes between the words "no, in, aim and on."

n
e
o
a a

in
nun win mix vim murmur ice one.
manna runner suns no in aim on

r
s s

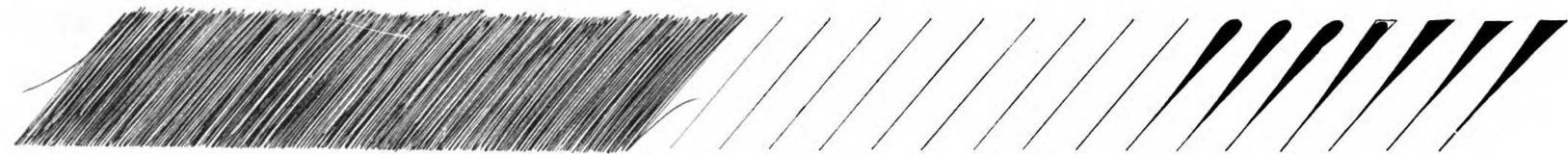
r u n n e r r u n n e r
m i n i m u m

Push and pull the arm freely in and out of the sleeve in the compact, straight-line, retracing exercises. Learn to make the light lines following with a push and pull action, moving the arm in and out of the sleeve without finger action. Then let the hand rest on the little finger and learn to make these lines without slipping the little finger by moving the hand back and forth, while the little finger acts as a pivot or fulcrum, using the fingers in connection with the action of the forearm. The round-top shaded strokes, three in number, should be made with the little finger resting, and therefore with the combination of the forearm and finger movement. The fourth form shows how the round-top forms are retouched and then filled in. The last three forms show the retouched or finished work, the same as it should appear in *t* and *d*.

Curve the first upward stroke of the *t*, then raise the pen and start at the top with a rather quick snap-like motion, coming to the base line rather quickly and with a halt in order to get a narrow turn the same as in the small letter *i*. Some people make the shade part of the letter with a quick, arm movement, raising the pen somewhere between the top of the *i* part and the base line. But we think it better to make it with the little finger resting with a combination of arm and finger movement. Of course, the *d* is made much the same as the *t*, being a combination of the *a* and *t* forms and movements.

The letter *p* is made with quite a different movement. This letter should be made with practically pure arm movement. The little finger should slip freely in making the up and down strokes. Of course, the pen should be raised to add the *n* part of the letter, and the part must be retouched, much the same as the top of the *t* and *d*.

In writing the sentence, aim to make all straight down strokes the same in slant. The tendency is to slant the *p* more than the *d* and *t*. Also endeavor to keep the turn, equally angular, or equally rounding. Cultivate a light, graceful, even and firm touch of the pen to the paper. Watch carefully initial and final strokes, and write rapidly enough to keep nervous kinks out of the lines and wobbles out of the ovals. On the other hand, do not write rapidly enough to destroy form. Do not write faster than at the rate of about ten words a minute, exclusive of retouchings. Remember that it is quality rather than quantity that we need in ornamental and professional penmanship.



t t t t t t t t *tt tt tt tt tt* *t t*

d d d d d d d d d d d d

Pi p p p p p p p p p

A tiptop t, a tiptop d, an' a tiptop p.

If you will keep your forearm at about right angles with the up strokes in the small letters, you will have less difficulty with loops than if you keep your forearm at right angles to the base line upon which the letters rest. Practice the right curve and straight line using a free hinge-like movement of the forearm at the elbow. Next practice the loop using the fingers but little, curving the up stroke considerably, and making the downward stroke nearly straight.

In making the small letter *l*, raise the pen near or below the crossing coming down. Replace the pen carefully and finish the same as the small letter *i*. Some use the fingers considerably in making loop letters, but it is not necessary, particularly where the pen is raised in coming down near or below the crossing. Remember every small letter *l* should contain a small letter *i*. The letter *b* is just the same as the letter *l* except that it has a finish like the *v* and *w*.

In making the *h*, it is unnecessary to raise the pen near the crossing coming down. Instead, however, the pen may be raised at the base line before finishing the *n* part of the letter. Be sure to keep both down strokes parallel, and both turns in the second part of the *h* the same in width. The small letter *k* is just the same as the small letter *h* except that it has a small oval or loop in the top of the second part. The *k* is not quite as wide as the *h*.

In all of these letters, see that the forearm swings freely from the elbow, especially in the upward stroke. Keep the loops full, the tops rounded and the crossing one space above the base line. A little co-operation of the fingers in conjunction with the action of the arm is advisable—exclusive arm movement is the one extreme and exclusive finger movement is the other extreme. The best comprises the combination of the two.

If you will look closely, you will discover that the down strokes in the loop of the *h* and *k* are not quite straight but are a slight compound curve. If it is made absolutely straight it looks stiff. Therefore get just enough curve in the down stroke, to keep it from looking stiff and mechanical.

Watch carefully the spacing in the small letters in the words. The spacing is relatively wide in all of the words except the last in which the spacing is about normal.

Keep in mind that a light, easy, graceful movement is the essential thing in ornamental penmanship in order to secure fine smooth lines and graceful symmetrical forms. Of course it is well to keep in mind at all time that movement must be controlled as well as created. Therefore endeavor to manage well whatever movement you create. But on the other hand, do not be too timid for it is also true that movement cannot be controlled until it has been created. Therefore start out vigorously and follow it with determined effort to control the freedom first created.

llllllllll
llllllllll
llllllllll
llllllllll
llllllllll
lull hush bulb kink humlebee

Review the first straight line exercises to spaces in height, given in the first part of the book. Use the push and pull movement of the forearm causing it to act diagonally in and out of the sleeve. Next try the straight lines on the accompanying plate, making them with the pure arm movement, not rapidly but freely enough to keep the lines free of nervous kinks and wabbles. Make the lines upward with the forearm acting like a hinge at the elbow. The inverted loop is made by pushing the arm backward in the sleeve and then by letting it act hinge-like on the upward stroke. This produces a diagonal action of the arm in and out of the sleeve. Little or no finger movement is necessary in the making of these loops.

If you have mastered the loop principal, you will have little difficulty in mastering the small letter *j*. Care must be exercised in going from one letter to another in order to maintain a graceful connection.

Begin the small letter *y* the same as you end the small letter *n*, and finish the *y* the same as the *j*.

Begin the *z* the same as *n*, and end it the same as *y*. In other words, begin and end it the same as *y*. Study carefully the angle and turn at the base line, and observe that the crossing occurs on the base line, not below it. Watch carefully the slant of the first down stroke, and be sure to make it straight instead of curving. In joining the *z*, pause at the angle, and, if need be, raise the pen.

The *g* begins the same as *a* and end the same as *j*. Raise the pen in going from one *g* to another, where it touches the *a* part.

In the loops comprising the *j*, *y* and *z*, there should be a slight compound curve in the downward stroke, the same as explained in the *h* and *k*; just enough curve to keep the lines from appearing stiff.

In writing the words, raise the pen occasionally, but be careful to raise it at such places whereby you can conceal the pen lifting. More will be said upon this point later on. Watch carefully the slant of the short letters to see that they agree with the loop letters, or if the loop letter is too slanting make it conform to the short letters.

And notice carefully the spacing between the letters. The spacing between such letters as *o* and *i* in "going" should not be as wide as between *i* and *n*, but it should *appear* to be the same in spacing as concerns openness between letters and forms. In all of these letters, aim at fullness of loop and gracefulness of line. Make them freely enough to eradicate nervous kinks, and slowly enough to secure the accuracy that is consistent with freedom and gracefulness. Gracefulness is the chief charm in ornamental penmanship. Accuracy, although essential, should be secondary to grace.



Practice faithfully upon the straight-line exercises on the opposite page. Also work faithfully upon the contracted oval, pushing and pulling the arm in and out of the sleeve, holding the paper at the same angle as illustrated in the first part of these lessons, and at the same angle as you intend to hold it when doing finished writing. These two exercises will prepare you for the letters which follow and which are the most difficult of the small letters. Be sure that you have generated a free graceful and elastic action well under control before proceeding to the letters.

The letter *q* begins the same as the small letter *a* with a reverse loop attached at the bottom. Raise the pen after making the loop as you come up the base line, adding the final right curve after having raised the pen. Make the loop part with a rather quick and springy arm movement, but little finger movement being necessary.

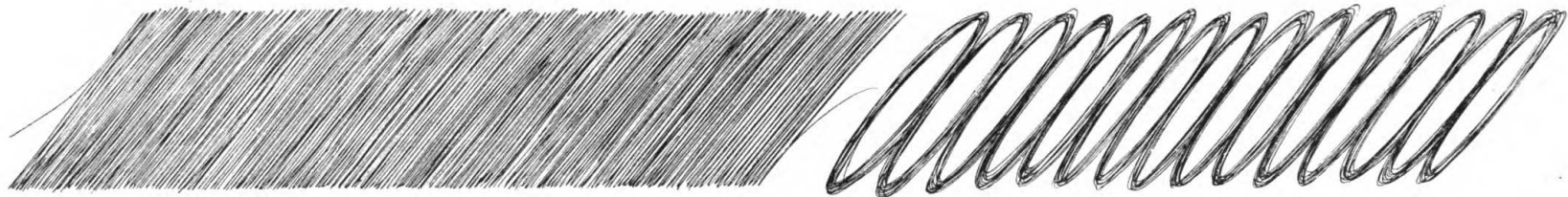
The letter *f* begins and ends the same as *l*, and ends the same as *q*. Remember that each *f* should contain a perfect *l* and a perfect small letter *i*. Endeavor to have the initial and final strokes of the *f* the same in slant and curve. Loops in *q* and *f* should be the same in length and width as other loops below the line, and all loops below the line should be the same in proportion as those above.

The pen may be raised twice in making the small letter *f* as illustrated in the first form given. However, the long downward stroke may be made without raising the pen, but we think it is best to raise the pen as you come up to the base line from below.

Study the words critically before attempting to write them. Raise the pen frequently. Endeavor to keep the crossing of the loops above the line at the same height as the minimum letters, and the crossing of the loops below the line on the base line. In writing the words as well as the alphabet, raise the pen quite frequently, never attempting to make more than about two letters without raising the pen. And it is allowable to raise the pen twice in some letters, such as in the small letter *d* and *f*. This matter of pen lifting will be treated more at length in the next plate and must be considered carefully before proceeding further in your practice.

Remember that uniform size or height of minimum letters, and uniform slant of extended letters, is necessary for the highest art of beauty in writing. Keep the down strokes parallel in the minimum letters, and endeavor to make them agree with the loop letters. Thus it is that loops govern slant. Also strive to make all loops the same in width and fullness.

These constitute some of the things known as "technic" in professional penmanship. They need to be mastered before you are a master. The mastery of them proves your mastery, and recognition and success naturally follows.

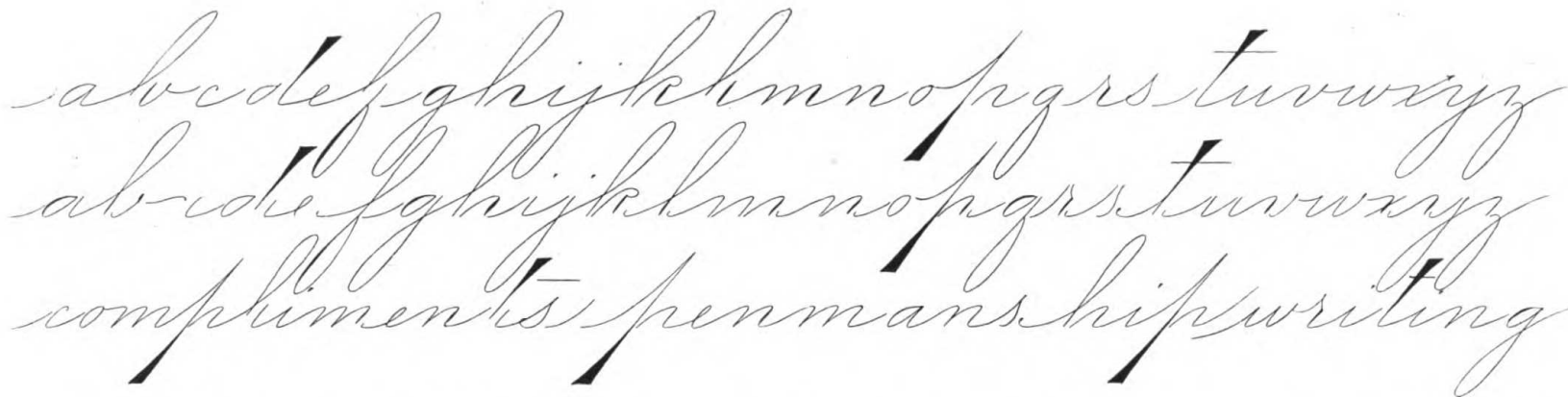


g g g g g g g g g g g g g g g g g g

f f f f f f f f f f f f f f f f f

quickly life full fruitful of g

abcdefghijklmnopqrstuvwxyz



The art of raising the pen skillfully is a necessary part of the penman's art, especially of the one who hopes to rival the work of the famed A. D. Taylor or the skillful Madarasz. The plate above will show where the pen may be raised to advantage, and the different places at which it may be raised at different times and by different people. Some persons raise the pen more frequently than others. Of course, the less frequently the pen is raised the less accurate but the more graceful the writing is inclined to be.

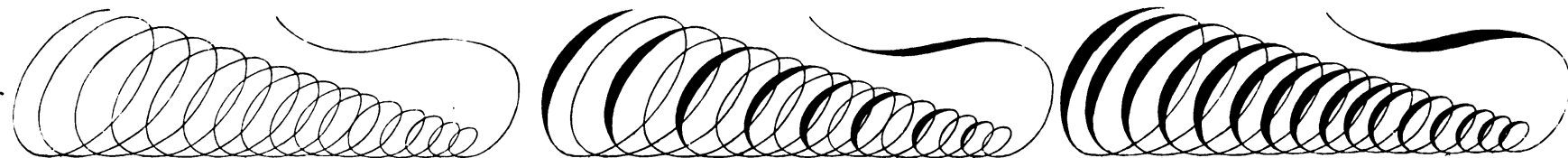
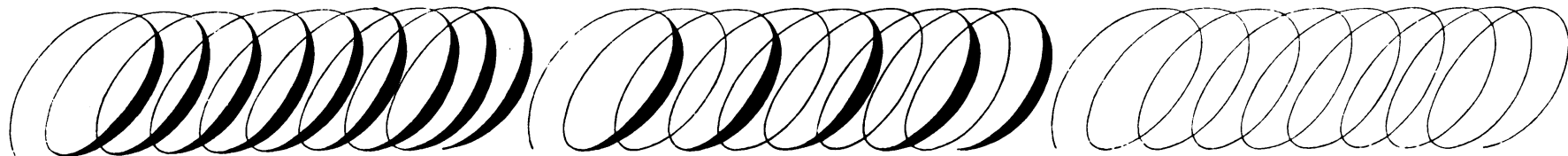
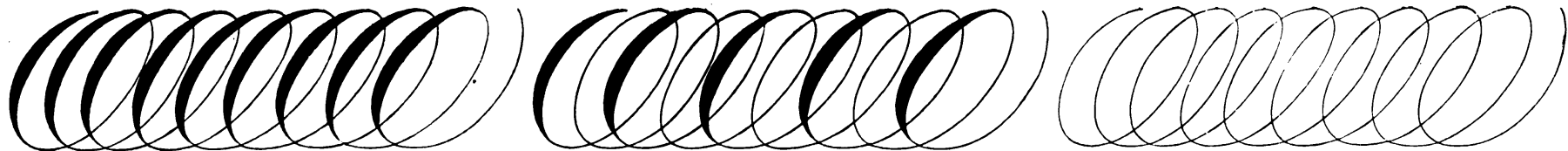
After experimenting with the methods shown in the above alphabets, we would suggest that you adopt that which enables you to secure the best results. Pen lifting, however, is advisable only when you can successfully conceal the fact that the pen was raised, giving the appearance that the work had been written without raising the pen. The old saying, "Art is to conceal art," is not true as concerns the purpose of fine or good art, but it is never-the-less true that good art in loops, as in other arts, does not disclose the manner of their making. Conceal your pen lifting, therefore, not for the purpose of hiding it but for the purpose of enhancing the artistic appearance and value of your work.

In these exercises, it is not well to attempt to see in detail the forms as they fall from the pen, as the pen must travel faster than the eye can travel and observe detail. Instead of looking intently either at the top of the exercise or at the bottom while making it, the better plan is to look at the exercise as a whole, keeping the pen moving horizontally across the page so that the exercise will rest on the base line. In the diminishing exercise, simply see that the exercise is diminishing uniformly and at the right ratio. After the work is done and the pen lifted from the paper, the eye can then look the work over and detect where it is faulty in detail.

All that the eye can hope to do while the pen is in motion is to detect whether the exercises are uniform in height, spacing and slant, and whether they are resting on the base line, whether the diminishing ones are diminishing at the right ratio, and whether the shades are right in width. At the same time secondary consideration may be given to such matters as curvature, symmetry, etc.

The first thing to consider is the shape of the form. The second thing to consider is the location of the shade. The third thing to consider is the shape of the shade and where its heaviest part occurs. The ability to make what is known as a "swell" shade—a shade that increases gradually until a maximum width is obtained and then instantly begins to diminish is not acquired in a day. Almost any one can make a long, monotonously heavy shade, but only an expert can make a shade short and swelling in the center. To make a short shade that swells well in the middle and tapers gradually both ways, requires a quick, responsive, flexible, elastic, up and down action.

No exercise is better suited to the development of the ability to make a short shade, and to place it high or low upon the form at will, than the old, long S exercise given herewith. Study carefully the form of the exercise unshaded as given. Notice carefully that the up and down strokes are curved about equally, and that the upper and lower loops are the same in size and slant. Practice upon the unshaded exercise until you can make the form well. Then practice it, placing the shade below the crossing but not with the heaviest part touching the base line. After having mastered this, take up the one with shade at the top, above the crossing, practice upon it until you

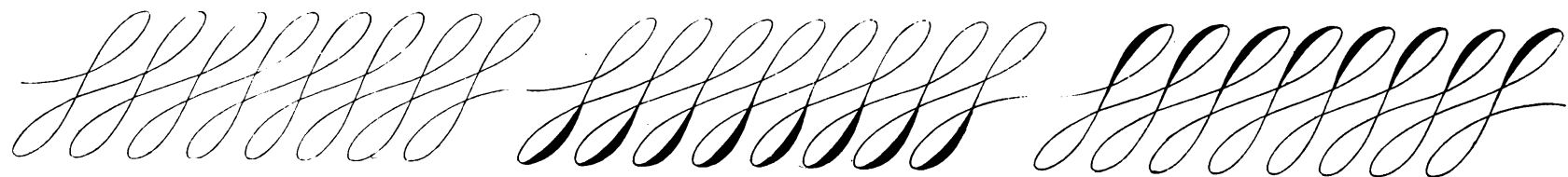
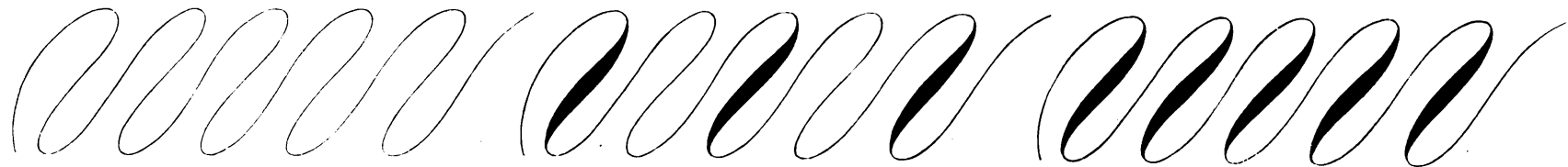
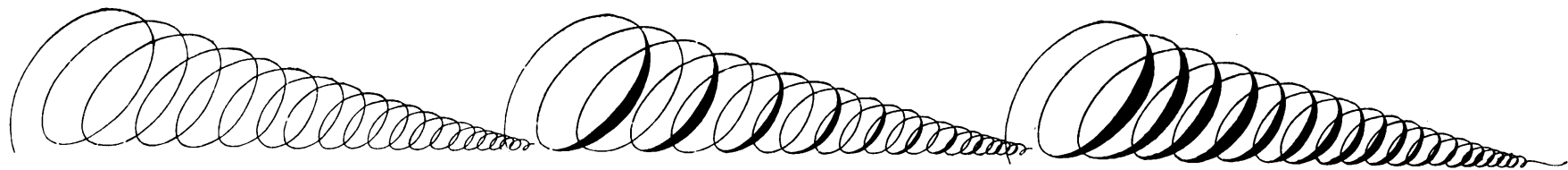


can make the shade short and near the top. Next practice in making every other form shaded above and every other form shaded below, but not allowing any of the shade to extend as far as the center of the form. Finally, to become complete master of the art of shading, practice the final form of the long *S* exercise wherein it is shaded both at the top and at the bottom. This requires an unusually quick, elastic and responsive action—an action that many who call themselves professionals have never attained. It is precisely the opposite of the action required of the feet and legs when jumping off of the floor and endeavoring to crack the heels together three times before alighting, and there are fewer people by far in the world who can make this long *S* exercise as it should be made than can perform the physical feat just mentioned.

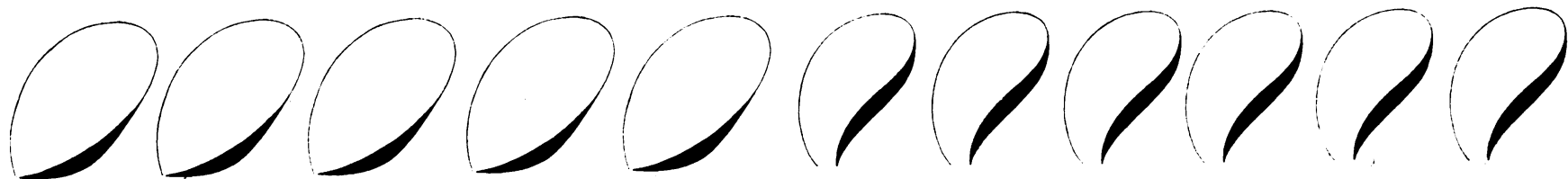
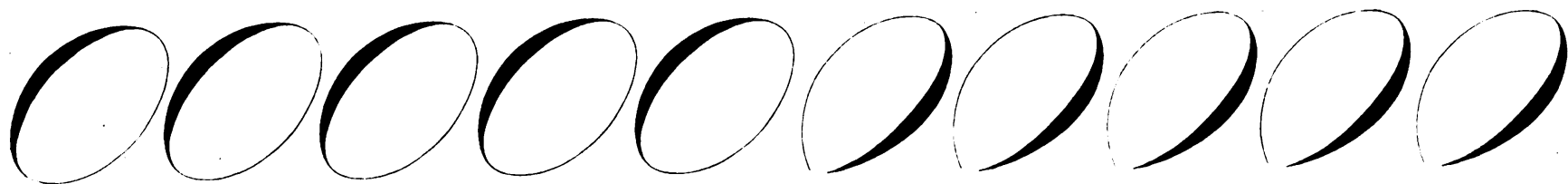
In order to make the direct oval as shown, start the motion before you touch the pen to the paper, and endeavor to curve both sides equally, placing the heaviest part of the shade at half the slant height, which is above half the height of the form. See that the shades swell in the center and taper gradually both ways.

The reverse-oval principle is the reverse of the direct oval except that it is left open at the base. The reverse-oval principle with the low shade is modified by flattening the right side and placing the heaviest part of the shade near the base line. The reverse oval and compound curve principle, as in *V*, *U* and *Y*, is curved a little more in the beginning than the other principles just mentioned, while the shade, although different in shape, should be located at half the slant height as concerns its heaviest part.

This is the last of the reverse-oval and principles and as they lie at the foundation of form and execution study them critically and practice them faithfully, and results will be fully appreciated later on. Few students work long and faithfully enough upon these principles before hurrying on to the letters constructed from them. Be, therefore, persevering and patient with your practice upon them, reviewing them frequently from time to time with a view of perfecting and mastering them.



Handwritten cursive 'S' and 'Z' patterns.



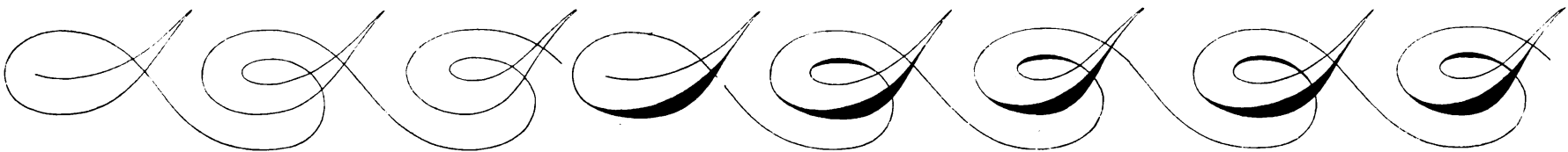
The capital stem exercises and principles as shown on the following pages are very important, and should be studied and practiced faithfully from time to time. These exercises have long since been recognized by teachers of penmanship as fundamentals for form and freedom of the highest order. Always master the form before attempting the shade, using an easy, graceful movement with considerable force and energy.

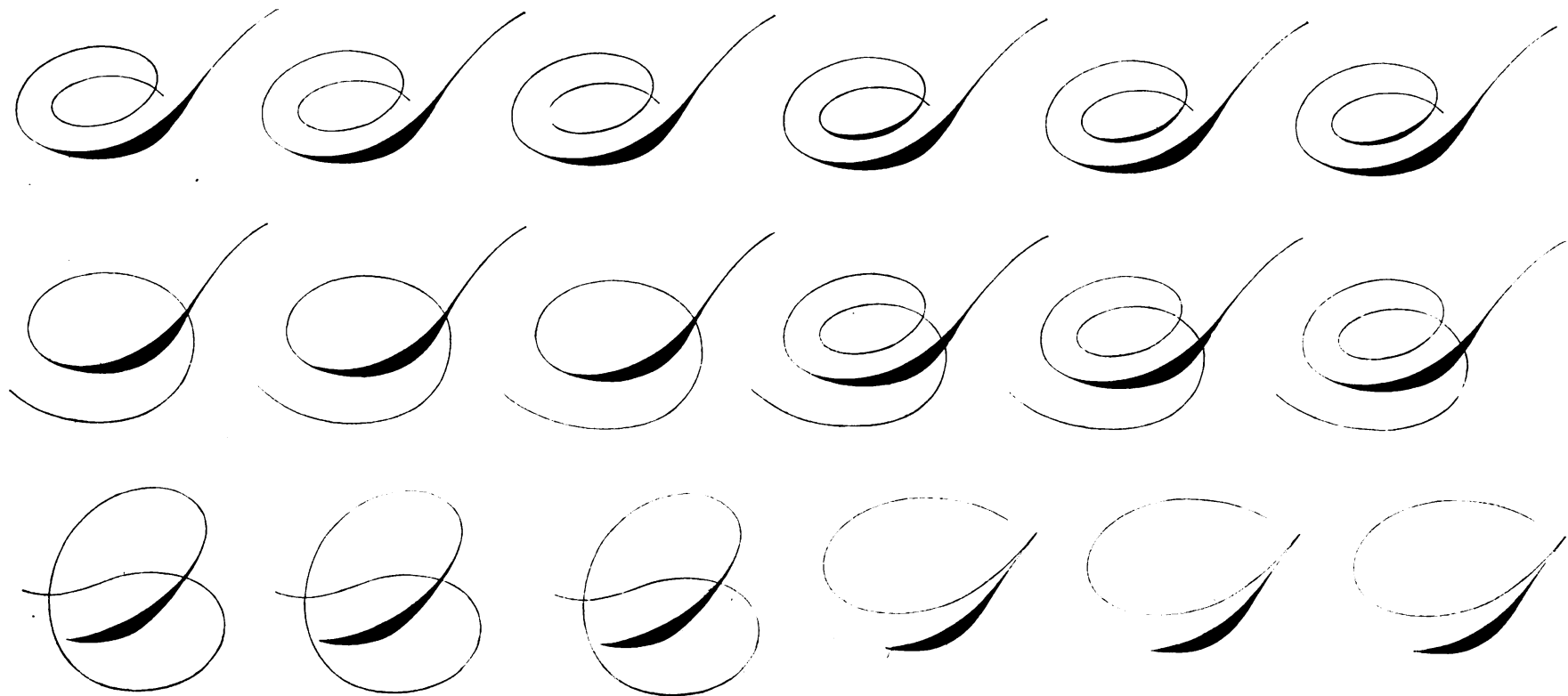
No finger action whatever should be used in the execution of capital letters. The fingers should hold the pen, and grip it somewhat more tightly when making a shade than light lines, but no conscious effort is necessary in this particular. If the fingers are allowed to act in conjunction with the arm they will almost invariably weaken the form and flatten the ovals. The shades on the capital stem are located on the lower half of the letter and the heaviest part near the base line. The slant of the shade should be on an angle of about twenty-five degrees.

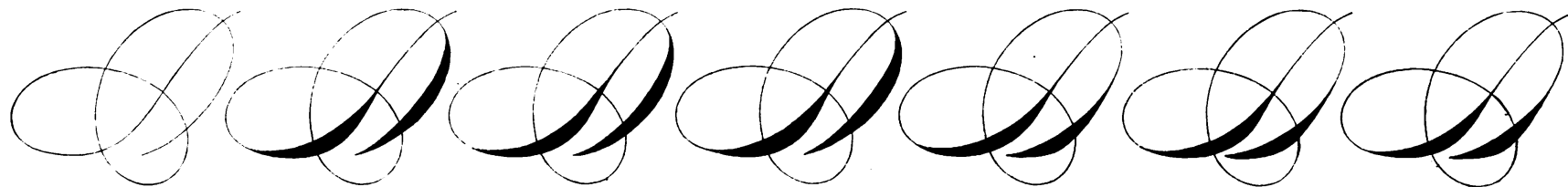
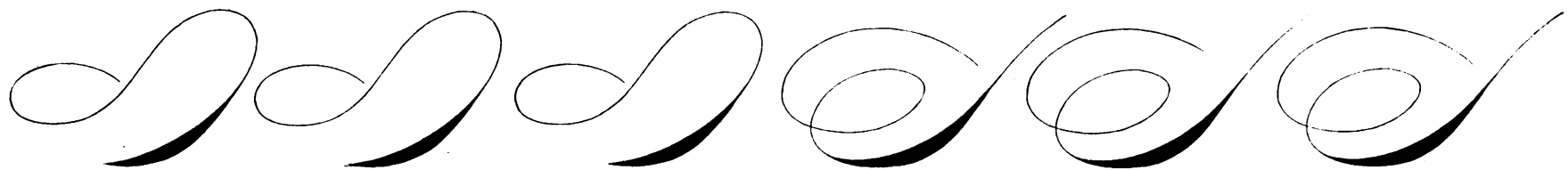
Take up one exercise or form at a time and stick to it until you have mastered it, or at least made substantial improvement. As a rule, two or three pages at least should be devoted to a form before going ahead. Not infrequently is it necessary to cover several sheets with a form before improvement is shown. Improvement is more the result of critical observation and careful effort than prolonged but indiscriminate practice.

Endeavor to always determine the shape, the location and the slant of the oval, as well as the location, the shape and the slant of the shade, before proceeding with the practice. Much time, effort and paper may thus be saved, as the average pupil practices entirely too much and observes, studies and criticises too little. Before one can hope to cultivate good writing he must learn to perceive it. In other words one must think good writing before he can hope to reproduce it. And before one can think good writing it is necessary to analyze carefully and critically various forms comprising the script characters, for the average person knows far less about script forms than he imagines.

The various principles presented separately and combined need to be studied patiently and then practiced intelligently and perseveringly. Good writing is a growth rather than a sudden attainment. It takes months and years rather than days and weeks to acquire it. Therefore you should not become discouraged if after a few days or weeks practice you fail to write less than half as well as you think you should. The subtleties of script lines, shades and forms are such as to demand the finest quality of our thought to perceive, as well as the finest quality of our effort to create and command. The fair mistress of fine art in writing is quite as evasive, charming and difficult to acquire as the fair mistress of other fine arts.







In order to make capitals well, it is necessary to see that the forearm is not encumbered with unnecessary clothing. The arm should act freely on the muscle in front of the elbow. The elbow itself may be right off the edge of the table but the full weight of the arm should rest on the muscle which should be near the edge of the desk.

The exercises from which the capitals are formed should be bold and yet delicate. This double quality demands that they be executed in a bold-like manner, but with a touch that is delicate and uniform. Considerable power should be generated and held in reserve in order to do the work confidently, gracefully and with ease.

There are two movements necessary in the execution of shaded and unshaded lines in capital letters. In order to produce the ovals, a horizontal movement is necessary with considerable force in order to obtain the required momentum to make the ovals graceful and symmetrical. The other motion is the opposite of the horizontal motion mentioned. That is, it is up and down, or vertical to the surface of the paper. It is one we employ in order to produce the shades, for the pen must be pressed toward the paper and lifted from it quickly, skillfully and elastically in order to produce an increasing and diminishing shade, such as is necessary in high-grade ornamental penmanship. This up-and-down quality must be springy in nature and sensitive, as it involves the touch of the pen to the paper.

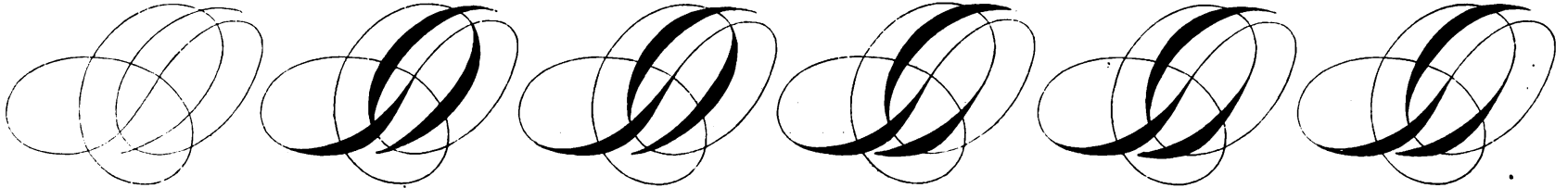
The co-operation of the two movements mentioned is necessary in order to produce the fine forms known to the fine art world of writing.

But before proceeding further, we wish to emphasize the qualities of gracefulness, symmetry and accuracy. Absolutely accurate writing is not desirable, for it can be secured only by drawing means. And it is not accuracy in writing that is so appealing to the eye as it is

gracefulness. Graceful writing is more easily obtained than accurate writing by free hand means. Once attained, it can be retained to a far greater extent than accuracy. Therefore study the curvature of lines, as it is the kind and delicacy of curve that determines the gracefulness of the strokes.

Another fine art quality in writing is that of symmetry. It has to do with forms as a whole, while gracefulness has to do mainly with lines. Forms should be symmetrical, that is they should balance well and appear to have been made in an off-hand manner. The capital O, for instance, is symmetrical, as both sides curve the same and the ends curve the same. It is not symmetrical if one side curves more than the other, or if one end is more rounding than the other. Thus it is that loop letters should have the same curve on both sides of the loop. Otherwise they will not be symmetrical. A loop that has a straight line on one side and a curve on the other is not symmetrical ; no more so than a tree that has all of its limbs on one side.

Begin therefore to question yourself thus : Are the curves in my small letters graceful ? Are the loops symmetrical ? Are the ovals in my capitals symmetrical ; that is, are the curves the same on each side, or nearly so ?



If you have mastered thoroughly the foregoing exercises and principles, you should experience but little difficulty with the capital letters which are to follow. First learn to make the letters almost perfectly without shade. Then learn to shade the plain form. Follow that by adding the necessary flourish to make it ornamental. Follow this order of progress or practice with each letter and success is sure. Especially sure if you will master each step as you take it before attempting the next.

Study very closely the shape of the letter, the location and shape of shade, the slant of the oval in the letter, and then the location and slant of the oval comprising the flourish. As you will doubtless discover, most ovals comprising the letters are on a slant of about fifty degrees, while most of the ovals comprising the flourishes are horizontal. Furthermore, most of these lateral horizontal flourishes are made so that the base line upon which you are writing serves as the longer axes. This is made plain where the words are written in the center of the oval.

Endeavor at all times to keep the shades about equal in width, and the letters uniform in size and slant and style. As before stated, use the pure arm movement with the elbow resting on the muscle near the elbow. Finger movement weakens the form and flattens the ovals, so it is best to use the fingers only to hold the pen, and as a guide for the rest of the hand. Strive to keep the quality of line in the small letters as smooth and fine and graceful as in the capitals. Notice also the spacing between letters. Do not crowd them too closely together nor separate them too far, even in your practice. Remember that symmetry of form, similarity in style, and gracefulness of line are all essentials, not one of which you can afford to ignore if you wish to become a master of fine art in writing.

O O O O O O O Orange

O O O O O O O Oh

A A A A A A A Aims

You will soon discover that if you can make the plain unshaded form fairly accurate, it will require but little additional practice and skill to add the shade. After you have the ability to make the shaded plain form, but very little additional skill is necessary to add the flourishes. The latter are the easiest part of the letters, and they need to come last rather than first. Form is fundamental, shade is secondary, while flourish is dependent on the two former for existence and effect. The flourish without the shade becomes monotonous, and without the basic form of the letter it is meaningless. Therefore, be sure to take the work up in the order in which it is planned. It will not only make your practice less long, but it will insure a higher degree of excellence in the final product.

Notice carefully that the first style of the *G* and the style of the *E* each begin with a curve starting leftward and then downward. Pupils frequently start it with a straight line instead of a curve, which robs the form of gracefulness.

The second style of *G* contains two horizontal ovals about equal in size. One is located at the top and the other at the bottom. In the word *Cameron*, we have a flourish that is made below the base line, instead of across it, as previously made. This is used largely for variety and can not be used as extensively, with as good taste, as the *G* preceeding it. The first *G* shown on that same line stands on the base line, the oval of which is nearly on the same slant. These three classes of ovals may be made in a great many letters, but neither should ever be confounded with either of the other two. That is to say, either make your flourish above the line on an angle of about 45 degrees as in the first and second examples shown, or make the oval both above and below the base line as the three *C*'s shown in the center of the copy, or make the flourish narrow and immediately below the line as shown in *G* of the name *Cameron*.

c c c c c c c camera

b b b b b b b bameron

e e e e e e e e e elex

We have here two more styles of the capital *E*. In each be sure to keep the basic part of the *E* modified as little as possible, which means the two main downward strokes. The styles shown, however, are quite different and need to be studied critically. Be sure to keep the little central loop at all times pointing downward at right angles to the main slant of the letter. This little loop is relatively lower in the second style shown than in the first. The reason is that in going around the shade part the second time with the flourish, the lower part of the *E* is enlarged in appearance and the upper part made to appear smaller.

In the *D* you should recognize that the oval part is much the same as in the capital letter *O*, with a loop in the lower left corner. Shade the little loop but little and keep it on an angle of thirty-five degrees. The tendency is to make the main shade too low. Therefore, endeavor to keep it high. Another common error in the making of this letter is to curve the shaded stroke less than the upward stroke of the oval. Both sides of the oval, however, should curve the same.

The sentence given is especially good at this time for two reasons ; first, you are apt to be a little discouraged and may be thinking that you can not learn to write professionally well. You need therefore to be reassured that perseverance is the main stay of good writing as well as the main stay of most things worth while. In the second place, you need to practice sentence writing while pursuing your practice upon capitals in order to retain the skill acquired while practicing nothing but little letters, and in order to add to the skill you acquired by practicing on capitals. This capital practice ought to make your small letters speedy and more graceful, and will do so if you watch it carefully and study critically the spacing between letters and the words. Remember, too, that each word should begin and end with a curve.

Do not pass too rapidly from the plain to the fancy forms. Be especially anxious to get the plain forms accurate rather than to pass on rapidly from one form to another.

We have here the reverse oval letters, *Q* and *Z*. The *J* is given at this time also, because it starts and ends similar to the *Z*.

Q and *Z* may be made without raising the pen, or the pen may be raised on the base line just as the shade diminishes. The second part may then be added by starting very cautiously at first in order to make the loop slender, adding speed to the motion in order to make the lateral flourish of the *Q* symmetrical and smooth. The raising of the pen is not so essential in the last style of the *Q* given as the main down stroke is not shaded and therefore need not be made with the force that is required in shaded strokes.

We want you to note particularly the fact that the little loop of the *Q* is made horizontally and much longer than in the *Z*. The little loop in the *Z* should be made at an angle of fifteen degrees, and not as horizontal as in *Q*.

Begin the capital *J* with a direct left curve, much the same as in the previous letters, and make the downward stroke straight but slanting. The top part of this letter should not be as wide as in *Q* and *Z*, but the latter part has the effect of being larger than the lower part of *Z* because of the shade which is added on the outside rather than on the inside of the loop.

The heaviest part of the shade in *Q* and *Z* should be at about one-half the slant height or one-third the actual height. The heaviest part of the shade in the *J* should be about one-half way between the base line and the bottom.

Keep well in mind the fact that you should first study the shape of the plain form of the letter, then the location of the shade, and finally the location and shape of the flourishes. Learn one thing at a time, by learning to see one thing at a time, and success will not only be much more certain but it will be realized much sooner than otherwise. Be sure that you have plenty of reserve movement up the sleeve, and that the touch of the pen to the paper is delicate and uniform.

Quills

Zone

Zones

We have here an important group of letters. No group of letters is more graceful than this one if properly made. These letters all start with a vertical left curve and come to the base line on the main slant with a delicate compound curve. The capital *V* ends with a compound curve, while the *U* and *Y* end with simple curves.

You need to study closely the location and shape of the shade in this group of letters. As you will see, the heaviest part of the shade is at one-half the slant height, or one-third the height of the letter. As you will also observe, the shape increases gradually until it attains its maximum, and then as gradually diminishes. The shade should not drag around the short curve at the bottom, but should diminish before the base line is reached.

Start the flourish form of the *V*, and similar forms, with a horizontal compound curve, encircling the lower part of the letter with a horizontal oval. Be sure to start these flourishes with neither too much nor too little curve. That is with neither a hook nor a straight line. Make the flourish large and full enough so that a following small letter could be begun within it.

Keep the second part of *Y* and *U* tall and slender and retraced about one-fourth the height. The downward stroke in the capital *Y* should be nearly straight, with a slight compound curve effect. Notice, too, that the two main down strokes in *U* and *Y* should be parallel with the first down stroke.

In the small letters of the words given, see how carefully, smooth, delicate yet strong you can make them appear. See that the forearm works like a hinge in making the strokes. The little finger may rest while making the down stroke. Keep the angles equally sharp and the turns equally rotund or angular as you may prefer. The spacing in the word "Vivian" is much wider than in the others, but remember that the spacing is wide between the letters rather than in the letters.

Keep the right side of the oval less curving than the left side, and the heaviest part of the shade near the base line. This shade should begin at about half the height of the letter and should not reach its fullest width until just above the base line.

Keep the second part of the *H* as nearly parallel as possible to the right side of the oval, curving the top or beginning part a good deal.

Start the *K* much the same as the *H* but not so far to the right of the oval. Second part of the *X* is much the same as *H* but curved a little more as it comes in contact with the first part.

The shade of the second part of the *K* should be secondary to the shade on the first part, which means that it should be something less than half as wide. This should be true of nearly all letters unless of an elaborate nature as in the last style of *X* shown on the same plate.

Amateurs are inclined to add shades and flourishes indiscriminately without considering their relationship to other shades and flourishes. Ordinarily, therefore, one shade in each letter should dominate the others. There are a few exceptions to this rule, such as in the capital *B* as shown on page —.

Don't forget to note carefully the position and slant of the main oval, and don't let the flourishes run wild with you by giving them less attention than they deserve. Remember that it is quality rather than quantity that counts in fine art, and fine art in penmanship is no exception to the general rule of fine art in other things.

Everything we have said concerning the plate on the opposite page applies almost equally true to the one following containing *N*, *M* and *W*. Strive for gracefulness of line and symmetry of form and success is sure to follow.

Special attention needs to be given to the manner and place of beginning the second part of *N*, *M* and *W*. The *W* starts a little lower than the *N* and *M*, but not a great deal. The second part of these letters need not, and in fact should not, touch the shade, but should be so near to it that the average observer will scarcely notice that it does not touch.

W. H. Paines



Wanda

The capital stem, at one time called the line of beauty, needs careful study and practice in order to be able to make the following letters masterfully. As you will observe, the curve is very slight at the top, but long on the base line. The heaviest part of the shaded line in the letters is located near the base line. The second part of *A*, *N* and *M* is curved slightly to conform with the curve in the stem.

To make these letters successfully, have the forearm nearly parallel to the base line when making the stem. In making the second part of these letters, however, either turn the top of the paper toward the right, or push the elbow on the desk so as to get the forearm at right angles to the long, delicately curved lines. In this position, these letters will be relatively easy to make. Many fail to make these letters successfully by keeping the angle of the paper and the position of the elbow the same in making the second part as in making the stem. A similar position should be assumed in making the second part of the *H* on the page following. The paper need not be so turned for the second part of the *K*, neither, of course, for the capital *I*, as it contains no long, slender, nearly parallel left curves. Also try to make the letters the same in height, uniform in slant, and the shades equally heavy.

Watch carefully the parallelism of lines where they occur in the letters such as in the last style of *N* and *M*. It is a well recognized principle in the fine art world that lines should be nearly parallel or cross at nearly right angles. You should carefully observe this principle in all of your work, and thus avoid serious complications and discordant conditions.

In writing a letter or a name, it is well to use capitals of a similar style throughout. Thus it would not be well to use the fourth style of the *K* and the last style of the *H*. Letters should therefore be similar in style, and all should have about the same number of flourishes. If the last style of the capital *I* is used, then a similar style of the capital stem should be used in the capital letter *A*, instead of the styles shown of the plate preceding *I*, which is the one found on the plate immediately following this page.

The capital stem as shown in *T*, *F*, *P*, *B* and *R* is modified at the top or in the beginning by being shortened and made more curving. Otherwise it is the same as found in the preceding plates.

Not all styles of each letter are given, as that would take too much room in a work of this kind. For instance, if the third style of *T* is used in writing a letter, a similar style of *F* should be used, and not the one shown beneath the *T* in the copy. On the other hand, if the third style of *F* is used then a similar *T* should be constructed. Or if one of the *F*'s is used as shown on the third line, then a similar style of *T* should be used on the same page or in connection with the same signature. And what is true of the letters on this plate is equally true of the letters found elsewhere throughout this Compendium.

The capital stems in *P*, *B* and *R* begins the same as in *T* and *F*, but it is shortened on the base line where the shade ends and where it starts to form the reverse oval of the letters. This short shade on the base line will appear difficult after having made it somewhat longer in the preceding letters, but it should be mastered before ceasing practice upon the letters.

Study carefully the location, direction and proportion of ovals. The downward stroke in these letters near the top should be as nearly parallel to the upper half of the stem as possible. The horizontal oval in the third style of *P* is made after the *P* has been made and not before, as it is impossible to make it first and secure as much curve in the beginning part of the stem as is desired. The slight shade on the third style of *P* was placed there after the letter was made by carefully retouching, and was not made in the direction indicated by the shade.

Be sure that the little loop in the center of *B* and *R* points upward and not horizontally. Be a constant student of gracefulness and symmetry. Study carefully the work of our master penmen and in due time you, too, will become masterful.

T T T T T T T Thomas

F F F F F F F Fuller

F F F F F F F Fulmer

P P P P P P Penn

P P P P P P P Prown

P P P P P P P Puse

The stem in the *S* and *L* is a little more curving in the downward stroke than in *A* and *M*, but not as curving as in *T*, *F*, *P*, *B* and *R*. However, it is practically the same in *A* and *N*. We usually raise the pen after making the shade in *L*, the same as in making the *Q*. However, many of our best penmen always make it without raising the pen. Exercise your own judgment in the matter as to which way to make it, whether by raising the pen or without. The stem is not quite as slanting as in *A*, *N* and *M*. Strive to keep the lines comprising the upper half of the ovals in the third style of *S* as nearly parallel as possible. This is equally true in the last style of *G*. The *G* begins practically the same as *S* and ends the same, although the first upward stroke does not slant quite as much as in the *S*. Try to keep the shaded part of *G* parallel to the first upward stroke. Do not be afraid of making the loop part of the letter too long or the crossing too low.

In the following plate comprising *B* and *R*, we have a number of styles shown, any one of which can be applied to the letter *P* about as well as the letters given.

Watch carefully the width of letters as compared with the height, as well as the slant of the ovals, comprising the different parts of the letter. The top part of the first style shown should be made more nearly horizontal than the lower half of the letter. The style of the *B* shown in the name "Bowen" is difficult because of the two nearly parallel slight compound curves comprising the stem part. In the *R*, endeavor to keep the lines parallel in top part. The tendency is to make the first or inner oval too large and not horizontal enough.

In the *B*, see to it that the second part slants the same as the first. This you can determine by drawing a straight slanting line touching the outside of both ovals. This line should slant as much as or more than the first downward stroke.

S S S S S Samuels

L L L L L L Laura

G G G G G G G G Ginger

B B B B B B B B

P P P B B B B B

R R R R R R R R

Letters on the two plates which follow are modifications of letters previously given. Before taking up each one for practice, try to discover the main principles underlying the form, so that you may have a clear concept of that which you desire to perform. For it is a fact that the hand unconsciously endeavors to follow that which the mind perceives and the will dictates.

If you experience difficulty in making the old time style of *D* given, try it by raising the pen at the base line the same as in *Q* and *L*. This may enable you to make the letter better with a greater certainty.

Once more we wish to emphasize the need of exercising good judgment in the combination of letters. For instance, the *D* shown on the accompanying plate is not a good one to use in connection with any one of the styles of *P* shown on the line below. It contains too many lines and ovals and the shades are too short to correspond with the simple, long form of the *P* with its long, relatively heavy shades. The *D* shown, however, does go very satisfactory with the *K* in front of it. Or it would harmonize better still with the *K* if the stem part of the *D* were shaded more heavily.

On the other hand, the style of *P* given goes admirably with the long letter *S* as shown on the following page, as well as the long *G*. Therefore, exercise good judgment in the selection of styles and in their combination.

These long letters are not used as much today as a century ago, but for the sake of variety and harmonious contrast they work in at times admirably with other forms, helping to make signatures more symmetrical and pleasing. Letters must be considered in relation to each other when grouped together and not merely executed as they would naturally be when standing alone. Thus it is that the standard forms are not always best in combination with other letters. Hence the need of a variety of letters such as we have attempted to give in these lessons.

B B H H Hannah

R R O O Dennis

P P B B Prune

F F F F F F F uns

Handwriting practice for the letter 'G' in cursive script. The image shows a series of connected 'G's followed by the word 'Georgia' written in the same style.

Gracefulness is a pleasing quality. *B*

If you have mastered fairly well the small letters in the first part of this Compendium, and the capitals in the second part, you are now ready to take another step forward, which is sentence writing. This is an art just a little bit higher and consequently finer than the making of individual letters. It comprises the ability to harmonize capitals and small letters, not only as concerns style and general slant, but in quality of line, spacing, proportion, contrast between light and heavy lines, etc.

As a rule sit a little more erect while making the capitals than while executing the small letters. By so doing the capitals can be made with more force and grace and with more symmetry than when the eye is too close to the paper. And for the same reason the small letters can be executed to better advantage with the eye closer to the paper than in the making of capitals, because the details are much finer and consequently more exacting in the little letters than in the capitals.

Study critically such matters as turns and angles, straight and curved lines, spacing between letters and words, height of minimum letters, slant of extended letters, etc., etc.

Remember that gracefulness is quite as essential if not more so than accuracy. Grace is a far more universal charm than precision, although the highest art in penmanship comprises a well balanced union of the two. In fact, it is only by a thorough blending of the two essentials—accuracy and gracefulness—that we can attain near to perfection in the fascinating art of penmanship.

You will notice that the sentence beginning with *Q* and the ones following are written in a smaller hand than the ones preceding it. Endeavor to imitate the size, spacing, proportion, etc., of each sentence, whether or not you admire it as much as some others. After practicing the various styles it will be discovered that you can write the standard form better than before attempting the various styles. The ability of the professional penman is judged not alone by his ability to harmonize gracefulness and accuracy in some one style, but by his ability to apply it to the various styles of writing determined by his patrons on demand.

Learn to write gracefully-beautifully A

Be patient, persevering, critical. B

Criticise your own work closely C

Daintiness, dash, and symmetry. D

Enjoy your practice, and improve. E

Fine art in lines and flourishes. F

Harmony—relationship of forms. H

Improvement—study and practice. I

Joinings should be graceful—curved. J

Knowledge and skill combined. K

Learn to see beauty in curved lines. L

Movements need to be nonspasmodic. M

Now is the only time for achievement. H

Perfection—accumulation of trifles. I

Qualify by striving for very high quality. L

Runninghand writing. R

Smoothness of line is a necessary quality. S

Soil, talent, and true worth truly triumph. T

Uniform height, slant, and spacing, necessary. K

Very truly yours. Yours very truly. K

Win success by winning a fine hand. Z

The two pages of abbreviated penmanship which follow were executed off hand with the arm movement. They reveal a mastery possessed by but few. These simple forms serve as the foundation of the more elaborate and flourished style, and are far more difficult than they appear, as there are few or no grace lines and flourishes to detract from inaccurate details.

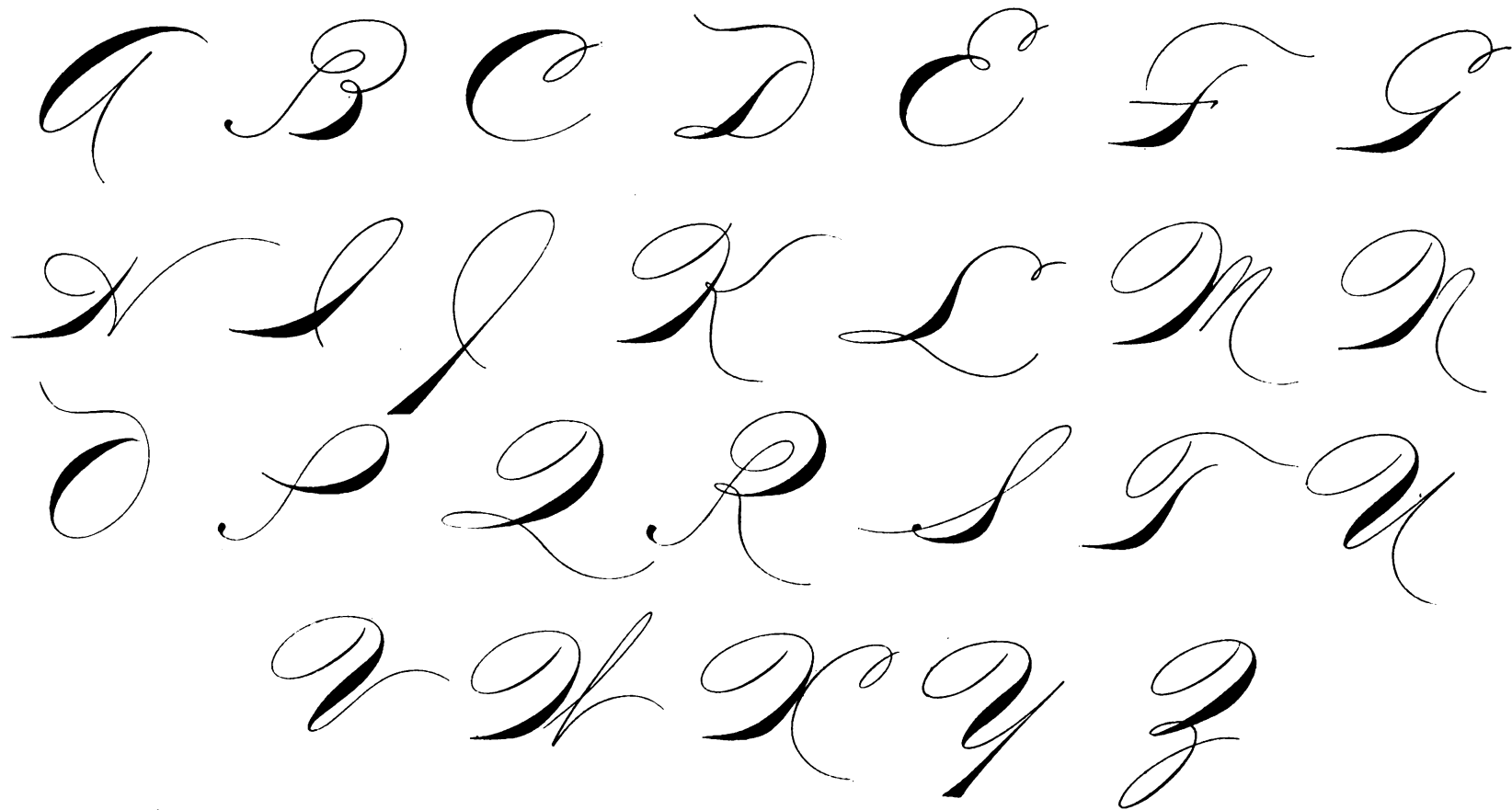
To produce it, employ plenty of freedom in order to secure full ovals, strong lines and graceful forms. But you must be doubly cautious about the management or control of the freedom required to create the letters. Such letters require years to acquire, because they represent epitomized skill and knowledge.

Note carefully the uniformity, strength and accuracy of the small letters. Note particularly the spacing between letters and words. Observe how precisely the *t* and *d* are retouched. Notice how full yet short the shades are in the capitals. Also observe how symmetrical most of the capitals are, and perfectly free from stiffness.

These are little things but they determine the difference between the fair, the fine, the excellent and the masterful. The saying "Trifles make perfection, but perfection is no trifle," is especially applicable to these pages. If you would do equally well you must be equally painstaking and persistent, for to learn to write masterfully one must have an abundance of patience and perseverance.

Students of penmanship who desire to thoroughly master ornamental writing will find this somewhat abbreviated style most excellent for practice.

Yours truly, D. W. Blosser.
Columbus, Ohio.



Columbus, Ohio
Mr. W. A. Tanning,
Vincennes, Ind

My dear Sir,

Your
communication of the ninth inst is
received, and in this you see a spec-

men of my penmanship along the
ornamental line.

Hoping it will please, and to
hear from you again, I remain

Yours very truly,

C. L. Laner

We have now come to the highest art in penmanship, that of letter writing. Bring to this task patience, perseverance, critical observation and good taste and your work will attract attention. Page writing demands sustained effort from start to finish, to make it what it should be. It is a bad habit to fall into, of starting carefully and ending hastily. Uniformity of writing throughout a page is the first essential of good page writing.

The letter which precedes this page is in the running-hand style ; the easiest hand there is to execute, but one of the most attractive as well. However, it is not as rapid in execution as it appears, and therefore you will do well to exercise the greatest possible care. It is not a careless hand by any means. Instead, you will need to note carefully the height of the minimum letters, the slant of the loops, and the spacing between letters and words. Moreover, you must keep a sharp lookout for the initial and final strokes, to see that they harmonize in length and curve and slant.

Letter writing to professional penmen has a double meaning and charm. First, it enables them to execute a communication, and second, it enables them to display skill by so doing. The ornate in penmanship, however, should be restricted to professional usage. The display of much shade and flourish in communications relative to business is not good ; it represents a waste of effort which could be better expended in other directions. Fancy shades and flourishes in an ordinary communication reminds one of patent leather shoes in a corn field. On the other hand, slovenly penmanship on the part of professional penmen is about as inexcusable as muddy boots in a parlor.

Fine art in anything is that which is appropriate. Fine art in letter writing is appropriate if you have the time and the ability to embellish the ordinary form of expression. For one of the provinces of fine art is to embellish the things of daily use. But this embellishment should never be conspicuous by being out of place, therefore exercise taste as well as skill in the application of ornamental penmanship to communications in the form of letters.

We have here another letter more perfect in detail than the previous one. It is somewhat more compact in style and larger, and consequently more difficult to master.

Study carefully the relative size of the capitals, relationship between the capitals and the loops and then between the loops and the minimum letters.

Notice closely the spacing between the letters as well as the spacing in the letters. Strive to have the minimum letters the same in height and the loop letters the same in slant. Then endeavor to make minimum letters conform to the extended letters in slant.

Following the letter are a number of pages of miscellaneous work which you would do well to study critically and practice very faithfully. Each specimen, as you will discover, is quite distinct in style and each should be mastered by itself.

Keep well in mind the fact that writing may vary from a given standard and yet be good as far as style is concerned. Thus one person may write a somewhat running style, another may write equally well a more condensed hand. They may be quite unlike and yet one may be just as good as another.

The first plate following the letter beginning with the words "Beautiful penmanship" is a splendid one to practice from to gain strength and freedom in movement as well as refinement in quality of line, precision in form and uniform spacing.

The promisory note which follows is more difficult because it contains a greater variety of letters and because it is more condensed and therefore more restricted in its limitations. It is an excellent plate, however, as it teaches one to hold in check his every movement and to control to the very limit his energy.

The plate beginning "Leading School of Penmanship" is an excellent one to train one for boldness, strength and freedom. These shades are quite heavy and will require a holder that is adjusted to a nicety in order that both sides of the shade may be smooth.

Columbus, Ohio,

June 17, 1908.

Mr. L. H. Coleman,

Audubon, Iowa.

Sir:-

A beautiful handwriting is a fine art
inasmuch as it expresses beauty in curvature.

contrast in light and shade, symmetry in form, and harmony in relationship of lines.

It can neither be bought nor sold, but is acquired only by study and practice.

Respectfully, 

Beautiful penmanship,
like elocution or music, is an ac-
complishment that naturally at-
tracts persons of refinement and
artistic inclinations.

\$19000⁰⁰

Columbus O., Feb. 6, 1899.

Six months after date we promise
to pay to the order of W. C. Hemming Co.,
Nineteen Thousand Dollars.

Value received

W. C. Hemming Co.

Leading School ^{OF} Penmanship

Art ^{IN} America.

American College, Columbus, Ohio.

We now come to signature writing, combinations as they are frequently called. This work is usually considered the most fascinating part of penmanship. It is a kind of work, too, that causes one to display more originality than ordinary page writing.

The essentials of good signature writing are much the same as those which underlie other forms of ornamental penmanship. However, it is well here to emphasize the fact that the letters should as a rule appear to be equal in size and spacing. Very frequently capitals are spaced irregularly in work of this kind, especially by amateurs who become interested in the entanglement of lines, rather in their right relation.

An old, old rule for ornate combinations, flourishes, etc., is that lines should run nearly parallel or that they should cross at nearly right angles. All good signatures you will find comply with this rule, and most poor signatures violate it. Therefore observe it in all of your work if you would succeed in no meager manner.

A good combination does not necessarily mean that all of the letters should be joined, but rather that they overlap each other in such a way that they have the appearance of joining.

Another essential in signature designs is that the capitals should form a symmetrical combination or effect. That is one side of the name should appear to be about as large as the other side. Sometime this balance feature can be secured by the addition of a line or two as shown in the large black faced signature of the name A. N. Palmer.

A harmonious signature, as a rule, is not the product of hasty thought and action, nor as a rule the result of even one, two or three efforts, but generally the result of considerable experimenting. Therefore do not become discouraged if you fail to secure a harmonious signature after a few efforts. It is really necessary sometimes to work upon certain combinations of letters for months before the best efforts can be secured.

Each capital in a high-grade combination, should, if shorn of or separated from its flourishes, be a well-formed, standard, accurate, plain letter ; good in proportion and symmetrical in outline, and graceful.

After having created what appears to be a good combination, centralize your observation and thought upon the basic or standard-principles of each letter to discover whether you have violated or complied with well-recognized forms. If you have violated some basic principle or letter, seek to perfect that part, and your combination will then be better by being less subject to criticism at the hands of those who look beneath the surface

It is not a good plan to have two or three shades close together and then one or two off by themselves. Shades ought to be about the same in thickness and spaced nearly as possible the same distance apart. Of course, absolute equality is not desired, for it then has a tendency to appear too mechanical, exact and lifeless. Study carefully the examples given on the pages following this and it is not likely that you will ever be the author of anything very inharmonious, unbalanced or discordant. The goddess of beauty in this line of art is quite as difficult to woo and win as in any other. Therefore you need to buckle on the armor of patience and perseverance if you would realize your ideals. In order that your ideals will be right, it will be necessary for you to become a real student of the art of beauty in penmanship.

Ornamental penmanship belongs to the domain of fine arts, being beautiful rather than useful. It is not as high an art as painting, sculpture, architecture, music or poetry, because it is less complex, but it is more fundamental and simple and that is why it is so widely appreciated and admired. Being graceful in form and rhythmic in action, it belongs to fine rather than mechanical arts.

To those who worship devoutly at the shrine of beauty in ornate penmanship, there will come certain sensations that only the patient and persevering and art-loving can fully appreciate and enjoy.

W. Jamison.

W. H. Sumner.

J. E. Kemming.

L. N. Palmer.

A. R. Kintner.

P. B. Jones

L. R. Cox.

A. C. Pearson

F. D. Bellis

A. F. Taylor

A. Burke

J. Evans

N. R. Cox.

FINE ART PENMANSHIP APPLIED TO LETTER WRITING

BY MR. A. D. TAYLOR

Whose penmanship in point of accuracy, grace, delicacy, strength and harmony all combined, we have never seen equaled. Mr. Taylor was truly a genius, infusing into the art of penmanship a refinement it never knew before he lived. The letter presented in pages 86 and 87 is one of best. The delicacy of the original was such that no process of engraving and printing can do it justice. The method employed is photographically correct, but the screen increases the thickness of the line and roughens it not a little.

Study its arrangement, its effect, its uniformity in height and slant, its grace and harmony, and its boldness as well. Notice critically the initial and final strokes, how daintily they are curved, and how harmonious and uniform in slant. Observe also the perfect spacing *between* words.

See what slender, graceful, full, free and symmetrical loops have been produced. And such exactness and daintiness in 's is certainly remarkable. The skill required for such precision and freedom is second to that of no other. We are delighted to be fortunate enough to present and preserve it in this book.

G.B.U.

Lariston.

Prof.

July 21. 1858.

Dear Sir,

Received of you

Yours truly

Wm. L. Garrison

pleased in complying with your request.

Hoping to see you again in
the near future I remain
Very respectfully,
Yours truly,

J. R. Taylor.

W. D. M. Daniels.

A. B. Hoffmann.

Carnes

J. Minnich

J. Phillips

C. A. Gillespie

C. H. Haverfield

A. S. Harvey



Fine Art Penmanship

W. Palmer.

His toil plus talent
That wins in the test;
His study plus practice
That leads to the best.

ALL PERSONS

Possessing and practicing from these "*Lessons in Ornamental Penmanship*" ought to also possess the book entitled "*Zanerian Script Alphabets*" as it is intended for advanced students, amateurs and professionals. It contains one hundred and sixteen pages, nine by twelve inches in size, cloth binding, and is printed on extra super paper with double-tone sepia ink. It contains some three dozen alphabets, with instructions, and the finest work from such master penmen as Madarasz, Taylor, Spencer, Flickinger, Courtney, Doner, Bloser, Mills, Canan and others. The regular price is \$2.50, but to purchasers of this book we are pleased to quote a special price of but \$1.90 prepaid if you mention at the time you possess a copy of "*Lessons in Ornamental Penmanship*" and give the date of purchasing it.

ZANER & BLOSER Co., PUBLISHERS,
COLUMBUS, OHIO.

UNIVERSITY OF MINNESOTA

wils

745.4 Z16

Zaner, Charles Paxton.

Lessons in ornamental penmanship.



3 1951 002 183 834 E